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given. A well-executed table of marks will be found useful to the collector. Between Mr. Fortnum's ponderous volume on the Maiolica in the South Kensington Museum and Mr. Beckwith's more modest work, if a comparison is to be made, it is quite favorable to the American book. There is a certain amount of diffuseness about Fortnum which at times makes the research for information quite a laborious task. Mr. Beckwith must be congratulated for not only having compiled a useful but an interesting volume; for with both pen and pencil, in text and illustration, he has furnished ample material for the study and appreciation of Majolica and Fayence in the United States. The spelling of the word *majolica* seems still unsettled. Are we to use, in the United States, the term *majolica*, or are we to render it *maiolica*? For very good and logical reasons English authorities write *maiolica*. It would be wiser, perhaps, if we inclined to uniformity and adopted *maiolica*.

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10. — *The Poetical Works of John Keats. Chronologically Arranged and Edited, with a Memoir, by LORD HOUGHTON.* London: George Bell and Sons. 1876. 16mo. pp. xxxii, 493.

LORD HOUGHTON's editorial task has been spared the labor which still awaits upon the editor of Shelley's poems, or of Landor's later writings; for the text of Keats, unlike these, has escaped serious corruption. This circumstance has been especially fortunate for the fame of Keats's work, in which so much depended upon the ultimate refinements of form. For it was this "natural magic" of expression, to use Mr. Arnold's phrase, this unapproachable power to render the charm of the outward world, that constituted the special gift of Keats. The special gifts of utterance possessed by other great poets of his time—Wordsworth, Byron, Shelley—were widely different from this. Wordsworth's was an elemental dignity; Byron's, a directness and force which gave him a wider hearing than any other poet in his generation; Shelley's words were a lyric cry and rapture, *vox clamantis in deserto*. But beneath their forms of expression there was, in the case of each of these poets, an effective content of thought which would have assured him hearing and influence in spite of greater faults of diction than Byron's more frequent heaviness of manner, than Wordsworth's graver textual corruption, than any that befell Shelley. Keats, on the other hand, triumphed by the flawless perfection of his form. Although his powers of thought were in swift development when he ended; although, as we see in the Ode beginning, "What can I do to drive away Remembrance?" or in the "Ode to a Grecian Urn," these powers were begin-

ning to range on equal terms with his divine gift of expression, yet in the larger part of his achievement the value of the form predominates. Much of what Keats left is indeed, in the glowing phrase of Mr. Swinburne, "absolutely faultless, visibly unsurpassable." And how much care Keats took with his form, thus fortunately preserved uninjured, how much pains in the transmission of the vase containing the sacred fire, is illustrated by one of his letters quoted at page 314 of the present edition. Writing to Mr. Taylor, under date of June 11, 1820, he finds some alterations made for the worse in "St. Agnes' Eve," as the proofs were passing through the press. In the seventh stanza he cancels this reading:—

"Her maiden eyes incline
Still on the floor, while many a sweeping train
Pass by."

"T was originally written," he said,

' Her maiden eyes divine,
Fix'd on the floor, saw many a sweeping train
Pass by.'

My meaning is quite destroyed in the alteration. I do not use *train* for *concourse of passers-by*, but for *skirts* sweeping along the floor."

Other changes here given are of equal interest, notably in the "Ode to Melancholy," at page 236. But the chief service rendered in this edition is the collection, now made for the first time, of the whole of Keats's verse, including even, in Lord Houghton's phrase, "some worthless compositions," and the arrangement of the whole in chronological order as "a faithful, self-drawn picture of a short and sad poetic life." The prefixed biography of Keats is a serviceable one; but it is written with a somewhat less clear and careful touch than that which a younger generation than Lord Houghton's has learned to look for in a similar case, — a generation accustomed to the painstaking biographical *études* of French and German editors.

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11. — *The Life of Marie Antoinette, Queen of France.* BY CHARLES DUKE YONGE, Regius Professor of Modern History and English Literature in Queen's College, Belfast, etc. New York: Harper and Brothers. 1876. 8vo. pp. 473.

THIS is one of those too frequent biographies in which the author's language of extravagant and almost unmixed eulogy puts the reader on his guard at once. Mr. Yonge seems to have forgotten that the spirit in which a modern professor can claim the right to teach us history is